

BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME II

JANUARY, 1909

NUMBER III

The middle pages of this Bulletin (pages 39 to 42), containing the programme of exhibitions, lectures, etc., of the season may easily be detached and preserved separately.

THE PAGEANT OF THE ANTIQUARIAN SOCIETY

A Pageant of the Italian Renaissance, under the auspices of the Antiquarian Society of the Art Institute, is in active preparation. This entertainment, which is to be given on a large scale in Blackstone Hall, will be a chronological masque of the history of Italian art, beginning with the triumph of Cimabue's Madonna, and extending over the periods of the Early and High Renaissance to the time of Titian and the great Venetians.

The performance will be given by the students of the Art Institute, the Chicago Society of Artists, and the Art Students' League, supported and assisted by the Donald Robertson Players and other organizations; it will involve the appearance of five or six hundred persons in the costumes of the epoch represented, many of them in historical characters, and will present, in processions, groups and dramatic interludes, a view of the chief incidents and traditions of the Renaissance. Specially designed hangings, banners, costumes and accessories are being made, special music and lines written, and the entire pageant carefully designed to produce an artistic and educational result.

The date set for this entertainment is January 26, 1909. An admission fee will be charged and the proceeds will be devoted to increasing the collection of the Antiquarian Society in the Art Institute.

AN APOLLINIC TORSO

The unrestored marble torso, of which a frontal view is presented, was acquired in the Roman market about ten years ago.



Antique Marble. Art Institute of Chicago.

The authenticity of the fragment is certain. It shows three degrees of corrosion. Namely, first, a uniform superficial oxidation of agreeable color; second, the branching channels which acidulous plant roots have etched in the stone; and third, a spongy, dark calcination which penetrates the marble at many points.

The leading dimensions of the mutilated figure in whole inches and eighths of an inch are subjoined :

Height preserved	34.0
Width at shoulders	14.5
Interval between armpits	10.7
Hips	11.3
Depth of arm	3.4
“ “ leg	5.6

The pose of our mutilated marble is unsymmetrical. Its shoulders were carried fairly level. Its trunk swerved to the right, and bore on the left leg. The knee of the other leg hung a little forward. The right foot was planted a little to one side. Both arms were down, the right one, whose humerus has a backward slant, being crooked, probably, at the elbow. Compare, for the essential points of this pose, and for the long twining curls whose extremities are indicated on the chest of our torso, the bronze Apollo Citharistes of Pompeii, which the late Adolf Furtwängler has traced to a near precursor of Phidias (Furtwängler, *Masterpieces* p. 52; Reinach, *Répertoire* II, 97, 8; Higinbotham *Bronzes*, Chicago, No. 543).

The measurements of the Pompeian statue average about one-sixth larger than the Chicago marble, which must therefore have stood about 50 inches high without its plinth. The depth at the loins is the same, however, on both figures. The sculptor of the marble one has abandoned the ultra-sinewy proportions of his early fifth century model. The Apollo Despuig at Majorca and a little bronze Apollo from Pompeii (Reinach, *Répertoire* II, 92, 3 and 93, 2; Higinbotham *Bronzes*, Chicago, 952) are later survivals of the type. Compare, also, Prince Torlonia's torso, which Reinach classes as a Dionysos (*Répertoire* II, 124, 4).

RECENT EXHIBITIONS.

The Annual Reception at the opening of the Exhibition of American Oil Paintings and Sculpture was held October 20. The Exhibition, which numbered 340 works, was smaller than last year, and this made possible a more satisfactory hanging. Although the large exhibitions of the Corcoran Gallery in Washington and of the St. Louis Museum interfered with our dates, the high standard of previous years was fully maintained, many critics considering it the best gathering of American pictures we have had.

A noticeable characteristic was the even quality of the work; while no single picture of the greatest distinction appeared, a large number of very strong canvases were shown. The Norman W. Harris Prize was awarded to Mr. Sergeant Kendall for his "Narcissa," a beautiful nude figure of a child with her reflection in a mirror. The Martin B. Cahn Prize for the best picture by a Chicago painter was awarded to Mr. Adam Emory Albright for "The Enchanted Hour," a picture of children fishing from a boat.

The following pictures were sold from this exhibition: "Their First Sail," by Anna Lea Merritt; "The Child in the House," by Walter M. Clute; "The Swimming Hole," by Mary S. Perkins; "At the Mantel," by Henry R. Rittenberg; "The Silence of the Desert," by Bertha M. Dressler; "Gray Day," and "The Church on the Zattere, Venice," by Grace Ravlin; "Dutch Interior," and "The Cup that Cheers," by John H. Vanderpoel; "Still Life," by Emil Carlsen; "Winter," by John T. Goshorn; "The Clouds," by James William Pattison; "Sea Breeze," by Caroline Stehlin; "New England Village," by John F. Stacey; and "Girl in Arbor," by Mabel May Wood-

ward. Also the portrait relief of Henry Irving and Ellen Terry by Katherine T. Prescott.

From November 17 to December 2 the Annual Exhibition of China Painting by the Art Club of Chicago was shown in Gallery 45. The work was, as usual, along purely decorative lines, and commanded respect by its fine design, good color, and excellent craftsmanship.

The Annual Exhibition of Art Crafts opened December 8. For this interesting event three of the galleries were quite transformed by the installation of special woodwork, wall coverings, lattices, etc., under the artistic direction of Mr. Frederick Walton, and a collection of crafts objects, selected as having distinct artistic originality, was placed on view. As usual, works in leather and metal, book-bindings, textiles, prints, and various household utensils and furnishings were shown. The appearance of the galleries during this exhibition is suggested by the illustration on page 37. There were 840 entries.

In addition to the usual prizes there was one of fifty dollars from Mr. Arthur Heun. The awards are as follows: the Arthur Heun Prize, to the Handicraft Shop of Boston (C. G. Forssen, Geo. C. Gebelein, F. J. R. Gyllenberg and Mary C. Knight), for the best exhibition of hollow ware (silver); a silver medal to the Misses Dolese of the Wilro Shop, for an illuminated leather book, the best single piece of craftwork of original design executed in Chicago or vicinity.

The Craftwork Purchase was awarded to C. G. Forssen of Boston, on a low silver bowl; the Art Ceramic Club Prize to Miss Matilda Middleton, for an original plate design in conventional ornament.

Connected with this exhibition was a display

in the Print Room of a collection of Photographs by Miss Elizabeth Buehrmann, of Samplers lent by Miss Kate Aishton, of Miniatures, lent by Mrs. Wm. G. Hibbard, and of Photographs of New England scenery by the Misses Frances and May Allen, of Deerfield, Mass.

Simultaneously the designs for Gothic windows and wall decorations designed by Mr. Frederick C. Bartlett for the new University Club building, were hung in Gallery 25, (See cut page 43) and these excited much interest by their unusual faithfulness to the manner of the period which inspired them, and by the scholarly and artistic character of the designs themselves.

The work of the Art Students' League was exhibited at the same time in Rooms 26 and 27, and was pronounced a distinct advance over the recent work of the League. The following prizes and mentions were given:

First Prize, Oil Painting, Charles W. Dahlgreen.

Second Prize, Oil Painting, Katherine Maxey.

First Prize, Water Color, Mary Ferris.

Second Prize, Water Color, Claire Stedeker.

Honorable Mentions to Datus E. Myers and Leo A. Makielski.

Dr. F. W. Gunsaulus, a Trustee of the Art Institute, has presented to the permanent collection a landscape of considerable size entitled "September Day on the Arun" by the well known Dutch-English contemporary painter, José Weiss; and also a small collection of old wood carvings, of illuminations, and of drawings by Burne-Jones.

The coming exhibition of drawings by Edwin H. Blashfield will consist of studies for mural paintings covering quite completely the last ten years work of one of the foremost American decorative painters.

COMPLETION OF THE GALLERIES.

It is well known that for several years past the exhibition space of the Museum has been inadequate for the accommodation of the permanent collections and the passing exhibitions, so that valuable paintings have almost always been in forced retirement. It is with great pleasure that we announce that there is a bright prospect that this condition will be relieved during the next year by the completion of the galleries of the east wing, over Blackstone Hall. This space will furnish skylighted exhibition galleries, seven in number, which will complete the quadrangle and increase the wall space of the second floor by almost one half. The arrangement of the galleries is not yet determined. Since this east front of the building is plainly visible from Grant Park, east of the Illinois Central tracks, it is necessary to finish it in stone, and the architects estimate the whole cost at about \$105,000. It is possible to defer the stone finish, and so reduce the immediate cost to about \$65,000. A friend of the Institute has generously offered to give \$25,000 towards this addition, provided the Trustees will raise the balance within one year. Other subscriptions amounting to \$26,000 have already been made, and it appears certain that the required sum will be raised and the addition built. This will for a time relieve the pressure for room, and since it will complete the exhibition space of the present building, future extensions must be made either north and south or by bridging the Illinois Central tracks to the east. It is a matter of course that the present Art Institute, the product of only twenty years of collecting, is only the beginning of what it will be. The central feature, the grand staircase and dome, is still wanting.

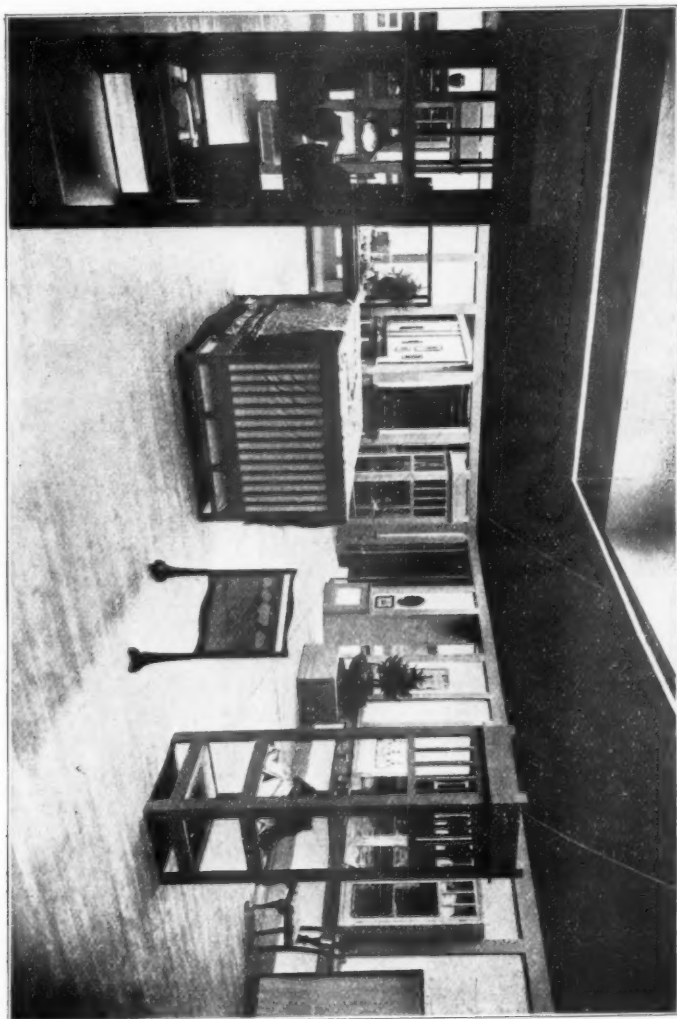
ENDOWMENT OF THE HARRIS PRIZES.

For seven years past Mr. Norman W. Harris has furnished a prize of five hundred dollars for the Annual Exhibition of American Oil Paintings. It is thus defined: a prize for the best painting exhibited at the Annual Exhibition, painted by an American artist within two years before the offering of the prize, provided the same picture shall never be awarded a second prize. This prize has been awarded upon successive years to Walter McEwen, John S. Sargent, Robert Henri, Henry O. Tanner, Edmund C. Tarbell and Sergeant Kendall.

In 1904 it was declined by Miss Mary Cassatt, who belongs to an association that will not accept prizes.

Mr. Harris has recently provided a second prize of three hundred dollars, to be awarded for the first time in the autumn exhibition of 1909. He has now endowed these prizes and made them permanent by paying over to the Art Institute a fund the income of which will yield the amount of the prizes.

Mr. Harris has also authorized the Institute to have a design and die made for a suitable medal to accompany the prizes, and the order for the medal has already been given to Mr. Victor D. Brenner of New York, who exhibited a fine collection of medals and plaquettes in the last annual exhibition. The prizes will henceforth be called the Norman Waite Harris Prizes, and will be accompanied by silver and bronze medals. Mr. Harris is an old friend of the Art Institute. He became a Governing Member in 1887, and a Governing Life Member in 1905. In 1894 he presented a valuable collection of Egyptian objects, and he has at various times joined in money subscriptions for building purposes.



ART CRAFTS EXHIBITION OF 1908,
Room 30, looking Northeast. (See page 35.)

THE JOSEPH BROOKS FAIR COLLECTION OF
PRINTS AND ETCHINGS.

The Joseph Brooks Fair Collection of etchings and engravings, mentioned in the Annual Report and in the October Bulletin, was hung in the Print Room in September, and remained on view until December. The collection, numbering eighty-three prints, manifests the catholic taste of a collector who made his choice according to his personal preference, rather than in accordance with a pre-determined scheme. A small group of the older etchers, including four Rembrandts, a fine proof of Dürer's *Melancholia*, and others, is included with a considerable number of modern prints; among these are several excellent Whistlers, a few by Pennell, three by Legros, and a brilliant group by Anders Zorn.

The conditions of the Fair Bequest have since been made public. Upon October 23, 1908, Mr. Robert M. Fair addressed a letter to the Trustees of the Art Institute, confirming the gift, and expressing formally the terms upon which it was made. The framed etchings and prints which constituted the private collection of his son, Joseph Brooks Fair, were conveyed to the Art Institute in memory of his son, and in pursuance of his son's expressed wishes.

The collection is to be known as "The Joseph Brooks Fair Collection." It is to be devoted to the public and educational uses for which the Art Institute is organized. A Trust Fund is created by Mr. Fair out of his son's estate, aggregating about forty-two thousand dollars; for the present, three-sevenths of the income from this fund is to be paid to the Art Institute for the maintenance of the collection and the purchase of new works; eventually the entire income will be devoted to this end. This provides for a

present annual sum of about eight hundred dollars, and an ultimate purchase fund of about two thousand dollars per year. This amount, carefully expended, should in time make our print collection most interesting to visitors and collectors.

THE SCAMMON LECTURES OF 1903
BY JOHN LA FARGE.

After unavoidable delays the first course of lectures under the Scammon endowment has been published by the McClure Company of New York under the title of "The Higher Life in Art" by John LaFarge.

The title gives no clear idea of the real theme, which is the so called Barbizon school of painting in France. It is a handsome book, of less than 200 pages of text, but with more than 60 full-page reproductions of the work of Chassériau, Delacroix, Géricault, Millet, Decamps, Diaz, Rousseau, Daubigny and Corot, many of them unfamiliar subjects from American collections. Full credit is given to the Scammon Course in title page and introduction.

Mr. La Farge's residence in France fifty years ago, his experience in the higher walks of art, and his habit of profound criticism qualify him in an eminent degree to write of this period, and it would be hard to find a better short treatise upon the famous school of Barbizon or Fontainebleau.

In the February exhibition of Artists of Chicago and Vicinity the words "and Vicinity" will be construed to mean within fifty miles of Chicago; but the jury will be authorized to make exceptions in the case of former exhibitors long and closely identified with art in Chicago.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

ANNOUNCEMENT

EXHIBITIONS, LECTURES, MUSICALES, RECEPTIONS, ETC., FOR THE SEASON OF 1908-9

EXHIBITIONS

In addition to the important permanent exhibition of pictures and other objects in the museum the following special exhibitions will be held during the season. The exhibitions are usually opened by receptions of greater or less importance.

The following Exhibitions have already been held :

Oct. 20 to Nov. 29.—Annual Exhibition of American Oil Paintings and Sculpture.

Nov. 17 to Dec. 6.—Annual Exhibition of China Painting of the Atlan Club of Chicago.

Dec. 8 to Dec. 22.—Annual Exhib'n of Art Crafts; original designs, examples of craftsmanship.

Dec. 8 to Dec. 27.—Special Exhibition of Decorative Works of Frederic C. Bartlett.

Dec. 8 to Dec. 27.—Annual Exhibition of the Art Students' League of Chicago.

REMAINDER OF SEASON OF 1908-9.

Jan. 5 to Jan. 24.—(1) Thirteenth Annual Exhibition of the Society of Western Artists.

(2) Special exhibition of Paintings by William Wendt, and of Sculptures by Julia Bracken Wendt, of Chicago.

(3) Special exhibition of Drawings by Edwin H. Blashfield, of New York.

(4) Special Exhibition of Works of Albert Sterner.

February 2 to February 28. Annual Exhibition of works of Artists of Chicago and vicinity; under the joint management of the Art Institute and the Municipal Art League of Chicago.

March 9 to March 28.—(1) Annual Exhibition of the Chicago Architectural Club.

(2) Special Exhibition of Paintings by Frank C. Peyraud of Chicago.

April 6 to May 2.—(1) Exhibition of Contemporary German Paintings and Sculpture. This collection is brought to this country for exhibition in three institutions only, namely: the Metropolitan Museum of New York, the Copley Society of Boston, and the Art Institute of Chicago.

(2) Exhibition, Salon of the Federation of Photographic Societies of America, under the auspices of the Chicago Branch, the Chicago Camera Club.

May 11 to June 13.—(1) Annual Exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society.

(2) Exhibition of the National League of Mineral Painters.

(3) Annual Exhibition of the Chicago Ceramic Association.

June 19 to July 18.—Annual Exhibition of work of Students of the Art Institute.

LECTURES IN FULLERTON MEMORIAL HALL

REGULAR TUESDAY AFTERNOON COURSE of Lectures and Musicales for Members and Students. At 4 p. m. unless otherwise stated.

REMAINDER OF THE SEASON OF 1908-9.

- January 5, 1909.—Lecture. J. B. Carrington of the Editorial Department of Scribner's Magazine, New York. "American Illustrators and their Works," including a glance at modern methods of Reproduction in Black-and-White and Colors. Illustrated by the stereopticon.
- January 12.—Orchestral Concert. By Members of the Chicago Orchestra.
- January 19.—Lecture. Miss Lena M. McCauley, Art Critic Chicago Evening Post. "From Dürer to Whistler; the Romance of a Passing Art." Illustrated by the stereopticon.
- January 26.—Lecture. Dr. James Henry Breasted, Egyptologist, University of Chicago. "The Earliest Portrait Sculpture." Illustrated by the stereopticon.
- February 2.—Lecture. Mr. Henry T. Bailey, Editor of the School Arts Book, North Scituate, Mass. "Rhythm and Rhyme in Design." Illustrated by sketches.
- February 9.—Lecture. Prof. John H. Vanderpoel, Art Institute of Chicago. "The Art Student in Paris." Illustrated by the stereopticon.
- February 16.—Orchestral Concert. By members of the Chicago Orchestra.
- February 23.—Lecture. Miss Anne Shaw Faulkner, Chicago. "Music in its Relation to Art." Illustrated by the stereopticon.
- March 2.—Lecture. Miss Jane G. Ryder, North Cambridge, Mass. "A Winter with St. Gaudens." Illustrated by the stereopticon.
- March 9.—Lecture. George Julian Zolnay, Sculptor, School of Fine Arts, St. Louis, Mo. "Sculpture in its Relation to Architecture." Illustrated by the stereopticon.
- March 16.—Lecture. Miss Giselle D'Unger, Chicago. "The World's Great Epics in Art." Illustrated by the stereopticon.
- March 23.—Orchestral Concert. By members of the Chicago Orchestra.
- March 30.—Lecture. Prof. Edgar J. Banks, New York. "Babylonian Art of 4500 B. C." Illustrated by the stereopticon.
- April 6.—Concert. By the Amateur Musical Club, Chicago.

The following courses, regular and special, are open to members and students:

LECTURES UPON THE COLLECTIONS

- Mr. Taft's Course upon "Sculpture, Renaissance and Modern," was finished in November.
- James William Pattison, painter, Chicago. "Oriental Art, with special reference to the Nickerson Collection." Ten lectures illustrated by the stereopticon and the collections of the Art Institute. Friday afternoons at four o'clock, January 8, 15, 22, 29, February 5, 12, 19, 26; March 5, 12. These lectures are part of a course repeated every two years. For special titles see pages 41 and 42.
- Charles Francis Browne, painter, Chicago. "Modern Painting and Painters." Ten lectures, illustrated by the stereopticon and the collections of the Art Institute, Friday afternoons at four o'clock, March 19, 26, and Thursday afternoons, April 1, 8, 15, 22, 29; May 6, 13, 20, 27, June 3. These lectures are part of a course repeated every two years. For special titles see page 42.

LECTURES IN FULLERTON MEMORIAL HALL.

COURSE ON ARCHITECTURE

William A. Otis, architect.—“The History of Architecture from the earliest times to the close of the Roman Period.” Eighteen lectures; illustrated by the stereopticon. Monday afternoons at four o'clock. October 26; November 2, 9, 16, 23, 30; December 7, 14, 1908; January 4, 11, 18, 25; February 1, 8, 15; March 1, 8, 15, 1909. These lectures are part of a course repeated every three years.

SPECIAL LECTURE COURSES

Fraülein Antonie Stolle, completed a course on “The Progress of the Centuries in Art” in December.

Miss Margaret Baker, Evanston Classical School, Evanston, Ill.; formerly Resident Tutor of Norham Hall, Oxford, England. “The Relation between Painting and Poetry.” Six lectures; illustrated by the stereopticon. Thursday afternoons, January 14, 21, 28; February 4, 11, 18.

- (1). January 14. Poetry as a source of Inspiration to the Painter.
- (2). January 21. Painting as dealt with by the Poets.
- (3). January 28. Mediaeval Painting in Poetry.
- (4). February 4. Early Renaissance Painting in Poetry.
- (5). February 11. Same subject continued.
- (6). February 18. The Philosophy of Art in the Poets.

THE SCAMMON LECTURES

Mr. Will H. Low, artist and author, New York, will deliver the Scammon Lectures in April. “The Lessons of an Artist's Experience at home and abroad.” Six lectures, upon Tuesday and Friday afternoons, April 13, 16, 20, 23, 27, 30. The full announcement of dates and special topics will be made in the April Bulletin.

DRAMATIC ENTERTAINMENTS

The Donald Robertson Company has been granted the use of Fullerton Memorial Hall upon Wednesday evenings for thirty weeks ending in May, for the presentation of standard plays. Free to members and patrons.

FRENCH READINGS

The Alliance Française gives French Readings in Fullerton Memorial Hall from 12 to 1 Saturdays, free to all. These readings form an excellent supplement to the class instruction of M. Ernest Sicard in the school of the Art Institute.

CALENDAR OF LECTURES

In Fullerton Memorial Hall at 4 p. m. unless otherwise stated.
Nearly all illustrated by the stereopticon or otherwise.

Week by Week

January, 1909.

- Mon. 4th—WM. A. OTIS. Early Greek; Homeric Palaces.
Tues. 5th—J. B. CARRINGTON. American Illustrators and their Works.
Fri. 8th—J. W. PATTISON. The Spirit of Oriental Art.
Mon. 11th—WM. A. OTIS. Early Greek Temples.
Tues. 12th—ORCHESTRAL CONCERT. Members of Chicago Orchestra.
Thur. 14th—MISS M. BAKER. Poetry as a Source of Inspiration to the Painter.
Fri. 15th—J. W. PATTISON. Japanese Color Block-Printing.
Mon. 18th—WM. A. OTIS. Architecture; Age of Pericles.
Tues. 19th—MISS L. M. MCCAULEY. From Dürer to Whistler.
Thur. 21st—MISS M. BAKER. Painting as dealt with by the Poets.
Fri. 22nd—J. W. PATTISON. Life of Hokusai, Japanese Artist.
Mon. 25th—WM. A. OTIS. Later Greek Architecture.
Tues. 26th—JAMES H. BREASTED. The Earliest Portrait Sculpture.
Thur. 28th—MISS M. BAKER. Mediaeval Painting in Poetry.
Fri. 29th—J. W. PATTISON. Influence of China and Corea on Japan.

Continued from previous page.

CALENDAR OF LECTURES In Fullerton Memorial Hall at 4 p. m. unless otherwise stated.
Nearly all illustrated by the stereopticon or otherwise.

Week by Week

February

- Mon. 1st—W. M. A. OTIS. Roman Orders and Ornaments.
Tues. 2nd—H. T. BAILEY. Rhythm and Rhyme in Design.
Thur. 4th—MISS M. BAKER. Early Renaissance Painting in Poetry.
Fri. 5th—J. W. PATTISON. Oriental Ceramics.

Mon. 8th—W. M. A. OTIS. Etruscan and Early Roman Architecture.
Tues. 9th—J. H. VANDERPOEL. The Art Student in Paris.
Thur. 11th—MISS M. BAKER. High Renaissance Painting in Poetry.
Fri. 12th—J. W. PATTISON. Oriental Bronzes.

Mon. 15th—W. M. A. OTIS. Roman Temples.
Tues. 16th—ORCHESTRAL CONCERT. Members of Chicago Orchestra.
Thur. 18th—MISS M. BAKER. Philosophy of Art in the Poets.
Fri. 19th—J. W. PATTISON. Oriental Lacquer.

Mon. 22d—Lecture omitted. Washington's Birthday.
Tues. 23d—ANNE S. FAULKNER. Music in its Relation to Art.
Fri. 26th—J. W. PATTISON. Japanese Swords and Fittings.

March

- Mon. 1st—W. M. A. OTIS. Roman Baths and Basilicas.
Tues. 2nd—JANE G. RYDER. A Winter with St. Gaudens.
Fri. 5th—J. W. PATTISON. Ivories, Carvings and Pouches.

Mon. 8th—W. M. A. OTIS. Roman Palaces and Houses.
Tues. 9th—G. J. ZOLNAY. Sculpture in its Relation to Architecture.
Fri. 12th—J. W. PATTISON. Jades and Crystals.

Mon. 15th—W. M. A. OTIS. Theatres and other Roman Remains.
Tues. 16th—MISS G. D'UNGER. World's Great Epics in Art.
Fri. 19th—CH. FR. BROWNE. French Painting, Classic and Romantic.

Tues. 23rd—ORCHESTRAL CONCERT. Members of Chicago Orchestra.
Fri. 26th—CH. FR. BROWNE. French Painting, contemporary.

April

- Tues. 30th—EDGAR J. BANKS. Babylonian Art of 4500 B. C.
Thur. 1st—CH. FR. BROWNE. English, early to Turner.

Tues. 6th—THE AMATEUR MUSICAL CLUB, CHICAGO. Concert.
Thur. 8th—CH. FR. BROWNE. English, later to present.

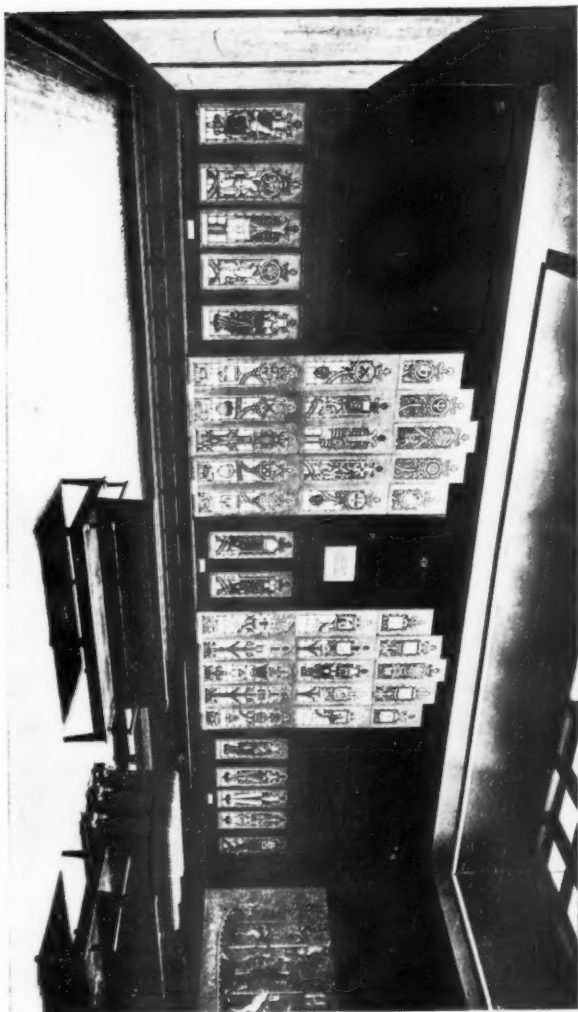
Tues. 13th—WILL H. LOW. Birth of Art in America.
Thur. 15th—CH. FR. BROWNE. Scottish; Glasgow and other Schools.
Fri. 16th—WILL H. LOW. Early Art Academies, Phil'a. and New York.

Tues. 20th—WILL H. LOW. The Art Union; German Influence.
Thur. 22d—CH. FR. BROWNE. Dutch, contemporary.
Fri. 23d—WILL H. LOW. The Hudson River School.

Tues. 27th—WILL H. LOW. German and French Influence; The Centennial.
Thur. 29th—CH. FR. BROWNE. Continental; Russia, Scand'ia, Italy, etc.
Fri. 30th—WILL H. LOW. Present Status of Art in America.

May

- Thur. 6th—CH. FR. BROWNE. American; Colonial and later.
Thur. 13th—CH. FR. BROWNE. American; 1876 to present.
Thur. 20th—CH. FR. BROWNE. Western and Chicago Art.



CARTOONS FOR GLASS AND PAINTED PANELS FOR THE UNIVERSITY CLUB; by Frederic Clay Barlett.
Room 25, looking East: see page 35.

MUSEUM ATTENDANCE.

The number of visitors at the Museum during the three months ending November 30, 1908, is shown in the following table :

13 Sundays,	-	-	-	33,721
29 other free days,	-	-	-	98,556
49 pay days,	-	-	-	15,159
91 Days,	-	-	-	147,436

The average attendance has been :

Sundays,	-	-	-	2,594
Other free days,	-	-	-	3,399
Pay days,	-	-	-	309

During the same period last year the total attendance was 154,497, showing a decrease this year of 7,061.

LECTURE ATTENDANCE.

Lectures in Fullerton Memorial Hall during September, October and November :

22 lectures to members and students,	5,292
20 lectures to students,	4,287
32 other lectures and meetings,	10,417
8 plays, Donald Robertson Company,	3,779

Total attendance, - 23,775

SCHOOL ATTENDANCE.

The school registry at the end of November gave in the day school 741 students, of whom 565 were in the academic department (drawing, painting, modelling and illustration), 89 in decorative designing, and 87 in the school of architecture 285 were men and 456 women. In the Saturday juvenile and special there are 514 and in the evening 630, a total registration of 1885 (748 male, 1137 female). 3 men and 6 women have registered in two different classes making the total number of students 1876. This shows an increase over last year of 41 in the day school and of 147 in the total registration.

LIBRARY ATTENDANCE.

During the three months ending November 30 the number of visitors at the Ryerson Library has been :

	SEPT.	OCT.	NOV.
Students,	1,584	4,426	4,641
Visitors,	1,155	1,096	839
Consulting visitors,	485	557	403
	3,224	6,079	5,883

Total, Sept., Oct. and Nov., 15,186.

Last year, 1907, during the same period there were 14,572.

The annual membership of the Art Institute has made a very satisfactory increase from 1,983 at the end of November, 1907, to 3,026 at the end of November, 1908, an increase of 1,043. During the same period the Life membership has increased from 292 to 335.

LECTURE NOTES.

ROBERT BROWNING'S TREATMENT OF ART.

A series of six lectures by Miss Margaret Baker, M. S., covering Browning's treatment of Italian painting from Early Christian art through the Renaissance and the Decadence, will be given Thursday afternoons, from January 14 to February 18. In these lectures Browning's philosophy of art will be explained, and his treatment of art subjects will be compared with that of Goethe and Lessing, as well as many of the English poets. The lectures will be illustrated by stereopticon.

Miss Baker is connected with the English Department of the Evanston Classical School; she was formerly University Extension Lecturer in English, University of Chicago; and was for three years Resident Tutor of Norham Hall, Oxford, England, and Vice-Principal and Lecturer in the Vacation Course for Foreign Women at Oxford.

FORMER STUDENTS OF THE ART INSTITUTE

Represented in the Twenty-first Annual Exhibition of Oil Paintings and Sculpture by Contemporary American Artists, October 20 to November 29, 1908.

OIL PAINTINGS.

Adam Emory Albright,	Sarah S. Hayden,
Karl Anderson,	Henry S. Hubbell,
Martha S. Baker,	Hallie C. Hyde,
Enella Benedict,	M. Jean McL. Johansen,
Marie Gelon Cameron,	Anne W. Meigs,
Fanny Munsell Chambers,	John W. Norton,
Alson S. Clark,	Pauline Palmer,
Charles W. Dahlgreen,	Lawton S. Parker,
Bertha Menzler Dressler,	F. C. Peyraud,
Helena Dunlap,	Frank Phoenix,
Cora F. Freer,	Grace Ravlin,
Alice Helm French,	A. H. Schmidt,
F. C. Friescke,	Mrs. S. Van D. Shaw,
Eugenie F. Glaman,	Harry Solomon,
L. O. Griffith,	Anna L. Stacey,
Frida Gugler,	Edw. J. Timmons,
Wm. A. Harper,	John H. Vanderpoel,
C. Bertram Hartman,	Frank Wolcott,
Lucie Hartrath,	

SCULPTURE.

Evelyn B. Longman.

Represented in the Annual Exhibition of Art Crafts:

Jessie Arms,	Frank Hazenplug,
Mrs. A. M. Barothy,	Charles A. Herbert,
Bessie Bennett,	Dorothy Hills,
Florence E. Bigelow,	Elizabeth R. Kuhn,
May E. Brunemeyer,	Leonide C. Lavaron,
Amelia B. Cottell,	Mrs. Burt Lum,
Mrs. Mary J. Coulter,	Mrs. A. B. McCann,
Genevieve De Ment,	Hope McMaster,
Rose Dolese,	Olive Newcomb,
Minnie Dolese,	Lydia Pagel,
Amanda E. Edwards,	Helena E. Pierce,
Edith A. Faber,	Jessie Preston,
Clara Flinn,	Mrs. Cora A. Randall,
D'Arcy Gaw,	Albert Seror,
Winnifred S. Gettemy,	Johanna Von Oven,
Helen S. Gilbert,	Abbie Pope Walker,
Rose Good,	Florence D. Willets,
Arthur Gunther,	Marie L. Woodson,
Marjorie Woodworth,	

Represented in the Annual Exhibition of the Society of Western Artists:

Adam Emory Albright,	Wilson H. Irvine,
Henry Wilson Barnitz,	Mamie Haile Morse,
Ada Belle Champin,	Ralf Neville,
Alson S. Clark,	Mabel Packard,
Charles W. Dahlgreen,	Ralph M. Pearson,
Frank Virgil Dudley,	A. H. Schmidt,
Marian Lyall Dunlap,	Harry Solomon,

Eugenie Fish Glaman,	Antonin Sterba,
William A. Harper,	Helen B. Stevens,
C. Bertram Hartman,	Thomas Wood Stevens,
Emma Kipling Hess,	Nellie V. Walker,
Magda Heuerman,	Mary Golden Younglove,
Rudolph F. Ingerle,	

Mr. Frederick C. Friescke, formerly a student of the Art Institute, received Honorable mention for a picture entitled "Marcelle" in the present exhibition of American paintings in the Corcoran Gallery in Washington.

The French readings held in Fullerton Hall from 12 to 1 every Saturday by the Alliance Française may well be set down to the credit of culture in Chicago. Absolutely free to the public, in a central place and a charming audience room, they offer opportunity to hear standard French literature, drama and poetry rendered by accomplished scholars. Occasional addresses also are made by distinguished French visitors. A large and brilliant audience is always in attendance.

A group of fifteen or twenty paintings by Alfred East, the English artist, will probably be exhibited in the Art Institute next summer. Mr. East is a landscape painter, the President of the Royal Society of British Artists, and the author of a book upon landscape painting.

Joseph Hardwicke, for thirteen years a guard in the Art Institute, died suddenly from heart disease upon December 11, 1908. Born in England in 1850, he learned the carpenter's trade, served in the English army, and came to America in 1876, married here, and leaves a wife and three sons. He was a faithful, upright and courteous guard, and those familiar with the South picture galleries will miss his kindly face and military figure.

THE DONALD ROBERTSON PLAYERS.

In Fullerton Memorial Hall.

The season of the Donald Robertson Players opened Wednesday, October 7, with a performance of Voltaire's comedy, "The Prodigal," the first performance of this work ever given in America. It proved to be a quaint, formal play, not unlike one of the older English comedies in style, but rather more didactic in spirit, more insistent upon its triple theme of penitence, virtue and toleration, and less occupied with involutions of theatrical plot. The performance was smooth, dignified, and scholarly. "The Prodigal" was repeated the following week.

The second play given in the series was a poetic drama, "Rahab," by Dr. Richard Burton. This drama, dealing with the fall of Jericho, was richly costumed, and presented in a simple but accurate setting; it proved somewhat difficult, however, to secure as good results with a play of such great scale on our small stage. In fact, the dimensions of the stage and its intimate relation to the auditorium, as well as the practical difficulties of any elaborate setting where no permanent convenience for the handling of scenery can be provided, all point to the use of comedies and the more realistic forms of modern drama.

The third play, a modern Spanish comedy, "Zaragueta," proved thoroughly successful, and perfectly adapted to the stage; it also gave a delightful insight into the deft, simple and extremely humorous workmanship of the Spanish school, and was highly appreciated by the audience for its clever construction and bubbling humor. This production was followed the next week by an expert and charming performance of Goldoni's classic Italian comedy, "A Curious Mishap," a play interesting to students of the drama as representative of the mellow, gracious style

which, in Goldoni's hands, exercised so great an influence upon the later Italian drama.

The first great work of the modern school to be given was Ibsen's "John Gabriel Borkman," which was produced December 2. Of this tragedy no professional performance had ever been seen in Chicago, in spite of its impressive character and the high place it holds among the works of Ibsen's later life. It was generally considered by the critics to be the most authoritative production yet made by the Donald Robertson Company.

The performance for December 9 was omitted, as the Company appeared on that date at the University of Chicago, presenting "The Masque of Comus" in celebration of the tercentenary of the birth of John Milton. New works soon to be presented in Fullerton Hall, include the following: Milton's "Masque of Comus;" "Yolanda of Cyprus," by Cale Young Rice; Goethe's "Torquato Tasso;" Sudermann's "Happiness in a Corner" ("Glueck im Winkel"); "The Chaplet of Pan;" by Wallace Rice and Thomas Wood Stevens; "The Winding Way," by Charles Birk Sommers, and Molière's "Tartuffe."

It has been found necessary, in order to provide for the large number of members who have sought admission to the plays, to repeat each bill at least once. In this manner the turning away of disappointed crowds has been avoided and at the same time a full audience has been assured. In view of this policy, all members may be sure of seeing as many of the plays as they choose, though not always on the occasion of their first performance. It is hoped, if the interest in this work continues as deep as it has been, that some extra performances of the more important plays can be added toward the end of the season.



STILL LIFE; BY EMIL CARLSEN.

Purchased for the permanent collection of the Art Institute.

An admirable painting of still-life, by Emil Carlsen, was purchased from the Annual Exhibition for the permanent collection of the Art Institute. (See cut above). It is an excellent example for students of how subjects so simple as an iron pot and an earthen jug may be made beautiful by the skill of the artist.

Since the first of October the library has made valuable accessions, partly by gift, partly by purchase. The gifts are almost all from Trustees, Mr. A. A. Sprague, Dr. F. W. Gunsaulus, Mr. C. L. Hutchinson,

Mr. M. A. Ryerson, and Mr. H. H. Getty. We have the extraordinary spectacle of a library of 5000 volumes used by 5000 persons a month.

The important collection of contemporary German Art, which is to be exhibited in the Art Institute in April, will be opened in the Metropolitan Museum in New York upon Monday, January 4, when the guests will be received by the German Ambassador, President John Pierpont Morgan and the Board of Trustees. The exhibition will occupy seven galleries in the new Fifth Avenue extension.

THE ART INSTITUTE OF CHICAGO
A MUSEUM OF FINE ARTS, AND SCHOOL OF
DRAWING, PAINTING, ETC.

OFFICERS

President,	CHARLES L. HUTCHINSON
Vice-President,	MARTIN A. RYERSON
Secretary,	NEWTON H. CARPENTER
Treasurer,	ERNEST A. HAMILL
Auditor,	WM. A. ANGELL
Director,	W. M. R. FRENCH
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The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

BULLETIN

The BULLETIN is issued quarterly in October, January, April, July. Copies may be obtained at the entrance. The BULLETIN is sent regularly to all members, and upon application, to any other friend of the Art Institute.

CATALOGUES, ETC., FOR SALE

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	
357 pages	15c.
Same, illustrated edition	25c.
Catalogue of the Nickerson Collection	25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art	50c.
Part II. Early Greek Sculpture, cont'd.	50c.
Catalogue of Current Exhibitions, usually	10c.
The Scammon Lectures of 1904, The Interdependence of the Arts of Design, Russell Sturgis	\$1.75
The Human Figure, Drawing and Construction, with many illustrations.	
John H. Vanderpoel	\$2.00

LIBRARY

The Ryerson Library, containing about 5,000 volumes, wholly on Art, Archaeology and Architecture, is open every day except Sundays and holidays. It includes the Mrs. D. K. Pearsons collection of autotypes, consisting of over 16,000 authentic photographic reproductions of the paintings, drawings and sculptures of the great masters; and also collections of smaller photographs and of stereopticon slides, all relating to art. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

